

THE  
DRAMATIC CENSOR;  
OR,  
MONTHLY EPITOME  
OF  
Taste, Fashion, and Manners.

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No. XXXIII.  
FOR JANUARY, 1801.

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——— *Nothing extenuate,  
Nor set down aught in malice.* SHAKSPEARE.

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Three Volumes of the DRAMATIC CENSOR being now completed,  
the Work may be had, either in separate Numbers, or in boards,  
price *Seven Shillings* each Volume, by applying to the Publishers.

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DRURY-LANE, MONDAY, Nov. 17, 1800.  
PIZARRO—*R. B. Sheridan.* THE DEAF LOVER—  
*F. Pilon.*

The part of *Elvira* by Mrs. Powell, for the first  
time. Mrs. Siddons, the original, and regular re-  
presentative, never appeared to greater advantage.  
Indeed, it is paying no great compliment to Mrs.  
Powell, when we add, that she performed the cha-

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rafter with more *feeling*, and with a stricter eye to nature, than we ever witnessed in the cold, phlegmatic, and *mechanically artificial* acting of her predecessor.

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COVENT-GARDEN, MONDAY, *Nov.* 18, 1800.

RICHARD THE THIRD—*Shakspeare.* IL BOND-  
CANI—*T. Dibdin.*

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DRURY-LANE, TUESDAY, *Nov.* 18, 1800.

THE HAUNTED TOWER—*Cobb.* CROSS PURPOSES  
—*O'Brien.* ROBINSON CRUSOE—*Byrne.*

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COVENT-GARDEN, TUESDAY. *Nov.* 18, 1800.

LIFE—*J. Reynolds.* THE INTRIGUING CHAM-  
BERMAID—*H. Fielding.* THE MOUTH OF THE  
NILE—*T. Dibdin.*

Lord and Lady Nelson, accompanied by the Admiral's venerable father, and Sir William and Lady Hamilton, visited the theatre this evening. The *Hero of the Nile* was welcomed with the most flattering congratulations by the audience, which he returned with befitting marks of politeness and respect.

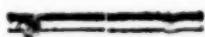
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DRURY-LANE, WEDNESDAY, *Nov.* 19, 1800.

INDISCRETION—*P. Hoare.* THE FLITCH OF  
BACON—*H. Bate.* ROBINSON CRUSOE—  
*Byrne.*

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The part of *Major Benbow*, in the *Fitch of Bacon*, by Mr. Dowton, for the first time. This performer, always respectable and correct, appears to peculiar advantage in characters of this description.



COVENT-GARDEN, WEDNESDAY, Nov. 19, 1800.

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*



DRURY-LANE, THURSDAY, Nov. 20, 1800.

KING JOHN—*Shakspeare.* THE DESERTER—  
*C. Dibdin.*

We give the Manager great credit for his revival of this play. Though it does not rank as the most sublime of the productions of our immortal bard, it still contains much sterling ore, possesses a degree of interest and merit infinitely beyond the level of the ordinary stock of dramatic representations, and acquires strong additional interest from local circumstances, connected with the immediate politics of the times. In getting it up, the Manager has paid the most scrupulous attention to scenic propriety and *costume*; the dresses, decorations, &c. are analogous to the date of the action, and neither pains nor expence have been spared to render it at once worthy of the establishment of a Theatre Royal, and of its illustrious author. The characters were cast as follows :



## DRAMATIS PERSONÆ.

<i>John (King of England)</i>	Mr. Kemble,
<i>Prince Henry</i>	Mr. De Camp,
<i>Earl of Pembroke</i>	Mr. Caulfield,
<i>Earl of Essex</i>	Mr. Dignum,
<i>Earl of Salisbury</i>	Mr. Raymond,
<i>Hubert</i>	Mr. Barrymore,
<i>Faulconbridge</i>	Mr. C. Kemble,
<i>Robert Faulconbridge</i>	Mr. Waldron,
<i>Philip (King of France)</i>	Mr. Wroughton,
<i>Lewis (the Dauphin)</i>	Mr. Holland,
<i>Prince Arthur</i>	Miss Kelly,
<i>Arch-Duke of Austria</i>	Mr. Cory,
<i>*Cardinal Pandulph</i>	Mr. Powell,
<i>Chatillon</i>	Mr. Trueman,
<i>Queen Elinor</i>	Miss Tidswell,
<i>Lady Constance</i>	Mrs. Powell,
<i>Blanch (of Castile)</i>	Miss B. Menage,
<i>Lady Faulconbridge</i>	Mrs. Humphries,

The acting, though very unequal, as our readers may easily infer from the *cast* of the characters, displayed much talent in some of the leading performers. Mr. Kemble gave a highly finished portraiture of the British Monarch: but the part in which he appeared to the greatest advantage, the  
part

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\* This character, in the succeeding representations, has been transferred to the venerable Packer.



part in which he excited the strongest degree of interest, is, beyond controversy, the scene in which he urges *Hubert* to the assassination of *Prince Arthur*. The conflict of opposing passions in this scene affords him ample scope for the display of his powers in their fullest extent.

Nor must we withhold the meed of commendation from Barrymore, who sustained the part of *Hubert*, especially in the scene where he meditates to put out the eyes of the young *Prince*, with more feeling than we generally witness in his performance. Wroughton is a dull, inanimate, and mechanical actor, who neither appears to feel himself, nor to excite any emotion in the audience. We have of late, since his brother has assumed the management, been so much accustomed to see Charles Kemble overstep the modesty of nature, and grasp at things beyond his reach, that we no longer wonder at any thing he undertakes. For a part like that of *Faulconbridge* he is avowedly very ill-qualified—rant supplies the place of talent; and the whole of his manner bears a closer affinity to *spouting* than to acting.

Of the female characters, Mrs. Powell's *Lady Constance* is the only one entitled to notice. The rest serve merely, in the most literal acceptation of the word, to *fill up* the blanks in the *Dramatis Personæ*.

COVENT-GARDEN, THURSDAY, *Nov. 20, 1800.*

THE MERCHANT OF VENICE—*Shakspeare.* LOVE  
A LA MODE—*Macklin.*

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DRURY-LANE, FRIDAY, *Nov. 21, 1800.*

AS YOU LIKE IT—*Shakspeare.* BLUE-BEARD  
—*Colman.*

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COVENT-GARDEN, FRIDAY, *Nov. 21, 1800.*

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin,*

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DRURY-LANE, SATURDAY, *Nov. 22, 1800.*

THE WAY OF THE WORLD—*Congreve.* BLUE-  
BEARD—*Colman.*

*The Way of the World*, the last, and, haply, too, the best, though not the most successful production of Congreve's comic Muse, was revived this evening, with such omissions as a regard to decorum and moral fitness rendered necessary. But, though it abounds in humour, wit, and incident, yet, such is the capriciousness of public taste, that it did not appear, upon a fair and general estimate, to make a favourable impression upon the audience. As the *revival* of an old play, which has long lain dormant on the peaceful shelf of oblivion, renders a statement of the cast of parts in a great measure as necessary as the production of a *new one*, we subjoin

subjoin a specification of the manner in which the *Dramatis Personæ* were severally disposed of.

### DRAMATIS PERSONÆ.

<i>Sir Wilful Witwou'd</i>	Mr. King,
<i>Fainall</i>	Mr. Wroughton,
<i>Mirabel</i>	Mr. Kemble,
<i>Witwou'd</i>	Mr. Bannister,
<i>Petulant</i>	Mr. Suett,
<i>Waitwell</i>	Mr. Palmer,
<i>Thomas</i>	Mr. Wathen,
<i>James</i>	Mr. Surmont,
<i>Coachman</i>	Mr. Maddocks,
<i>Porter</i>	Mr. Evans,
<i>Lady Wishfor't</i>	Miss Pope,
<i>Mrs. Fainall</i>	Mrs. Humphries,
<i>Mrs. Millamant</i>	Miss Biggs,
<i>Mrs. Marwou'd</i>	Mrs. Powell,
<i>Foible</i>	Miss De Camp,
<i>Mincing</i>	Miss Mellon,
<i>Peg</i>	Miss B. Menage,
<i>Bar-Maid</i>	Miss Tidswell,

With respect to the acting, the chief share of commendation is unquestionably due to the exertions of King, Bannister, and Suett, Miss Pope, Mrs. Powell, Miss Biggs, and Miss De Camp, in  
the



the several parts allotted them in the above specification of the *Dramatis Personæ*.

Mr. Kemble's *Mirabel* is a very unworthy effort. In attempting a character of this cast, he deviates from the sphere in which Nature has destined him to move, and in which he shines with such superior lustre, that it is a ground of just regret that he ever quits his proper and legitimate walk. Mr. Wroughton's *Fainall* was in his usual style, dull, heavy, and insipid. The audience was not very numerous, nor did the performance, in the aggregate, appear to give much satisfaction.

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COVENT-GARDEN, SATURDAY, Nov. 22, 1800.

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, MONDAY, Nov. 24, 1800.

PIZARRO—*R. B. Sheridan.* THE APPRENTICE—*A. Murphy.*

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COVENT-GARDEN, MONDAY, Nov. 24, 1800.

RICHARD THE THIRD—*Shakspeare,* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, TUESDAY, Nov. 25, 1800.

THE WHEEL OF FORTUNE—*Cumberland.* BLUE-BEARD—*Colman.*

COVENT-

COVENT-GARDEN, TUESDAY, Nov. 25, 1800.

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, WEDNESDAY, Nov. 26, 1800.

THE SCHOOL FOR SCANDAL—*R. B. Sheridan.*

BLUE BEARD—*Colman.*

Many of our readers will doubtless recollect the sombre, heavy, saturnine *Charles* of the elder Kemble, which justly provoked the ridicule and animadversion of the town. The *caricature* of this sprightly and elegant part being no longer tolerated in *his* hands, the Manager, with true Kemblean policy, still contrives to keep it in his family, and the task of turning it into burlesque now devolves upon his younger brother, who is a legitimate *Atall* in dramatic enterprize. How long the public will patiently brook this system of *nepotismus*, is not for us to determine.

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COVENT-GARDEN, WEDNESDAY, Nov. 26, 1800.

THE MERCHANT OF VENICE—*Shakspeare.* IL  
BONDOCANI—*T. Dibdin.*

The Royal Family visited the theatre this evening. In consequence of Miss Murray's indisposition, the part of *Portia* was sustained by Mrs. Hamilton, for the first time. 'Tis no mean recom-

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mendation for any actress who succeeds to Miss Murray's parts, not to offend.

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DRURY-LANE, THURSDAY Nov. 27, 1800.

THE CONFEDERACY—*Sir J. Vanbrugh.* BLUE-BEARD—*Colman.*

As this elegant and ingenious comedy has not been performed for a considerable length of time, the *cast* of the parts may not be unacceptable.

DRAMATIS PERSONÆ.

<i>Gripe</i> (first time)	Mr. Downton,
<i>Moneytrap</i>	Mr. Suett,
<i>Dick</i> (first time)	Mr. Palmer,
<i>Brush</i>	Mr. King,
<i>Clip</i>	Mr. Maddocks,
<i>Jessamy</i>	Mr. Grimaldi,
<i>Clarissa</i> (first time)	Miss Biggs,
<i>Araminta</i>	Miss Heard,
<i>Corinna</i> (first time)	Miss De Camp,
<i>Flippanta</i>	Miss Pope,
<i>Mrs. Amlet</i>	Mrs. Sparks,
<i>Mrs. Clogget</i>	Miss Tidswell

From this specification, our readers will perceive that the play was well cast, combining nearly the whole comic strength of the house. Mr. Downton personated



personated *Gripe* with much characteristic force. Suetts's *Moneytrap* was in his customary style, and drew down thunders of applause from his patrons in the galleries. Palmer was an able successor to his late brother in the part of *Dick*; and King, as *Brush*, displayed his wonted ability and excellence. Of the female performers, Miss Pope and Miss De Camp are most entitled to notice.

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COVENT-GARDEN, THURSDAY, Nov. 27, 1800.

LIFE—*J. Reynolds*. IL BONDOCANI—*T. Dibdin*.

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DRURY-LANE, FRIDAY, Nov. 28, 1800.

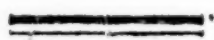
TRIP TO SCARBOROUGH—*R. B. Sheridan*. ROBINSON CRUSOE—*Byrne*. CROSS PURPOSES—*O'Brien*.

A new candidate for Thespian honours made her appearance this evening, in the volatile character of *Miss Hoyden*. Her name, we understand, is Carter, sister to Miss Stephens, of this theatre. She possesses a considerable portion of humour, with much archness of manner, and has a remarkable quick, brilliant eye. For a first appearance, she acquitted herself with great ability and success; and, though not engaged, is certainly far superior, in point of merit, to several that have been domesticated at the theatre. We shall have a future occasion to notice her.

COVENT-GARDEN, FRIDAY, Nov. 28, 1800.

OTHELLO—*Shakspeare*. IL BONDOCANI—  
*T. Dibdin*.

Mr. Cooke's *Iago* (his first appearance in that character) constituted this evening the primary source of attraction. With the great powers, talents, and discrimination he possesses, 'tis much to be regretted, that he does not attend more to the acquirement of ease and gracefulness of deportment. The essential requisites, the *stamina* of professional excellence are implanted in his very nature—nothing is wanting but more assiduous culture to place him at the head of his profession. As the representative of *Iago*, he gives a bold, spirited, and masterly outline—but the finishing touches, necessary to complete and perfect the picture, are wanting.



DRURY-LANE, SATURDAY, Nov. 29, 1800.

KING JOHN—*Shakspeare*. THE CHILDREN IN THE  
WOOD—*Morton*.

Mrs. Siddons, being recovered from her late indisposition, appeared this evening in the part of *Lady Constance*. She is unquestionably more studiously correct, but has not the fire, and that true energy of Nature, which characterize the performances of Mrs. Powell. Had this latter lady the opportunities which Mrs. Siddons possesses,  
with

with the weight of *family interest*, there can be no doubt but that she would soon prove more than a *rival* to her competitor.

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COVENT-GARDEN, SATURDAY, *Nov. 29, 1800.*

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, MONDAY, *Dec. 1, 1800.*

PIZARRO—*R. B. Sheridan.* OF AGE TO-MORROW.

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COVENT-GARDEN, MONDAY, *Dec. 1, 1800.*

RICHARD THE THIRD—*Shakspeare.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, TUESDAY, *Dec. 2, 1800.*

THE WAY OF THE WORLD—*Congreve.* BLUE-BEARD—*Colman.*

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COVENT-GARDEN, TUESDAY, *Dec. 2, 1800.*

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, WEDNESDAY, *Dec. 3, 1800.*

HAUNTED TOWER—*Cobb.* HALF AN HOUR AFTER SUPPER. ROBINSON CRUSOE—*Byrne.*

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COVENT-GARDEN, WEDNESDAY, *Dec. 3, 1800.*

OTHELLO—*Shakspeare.* IL BONDOCANI—*T. Dibdin.*

DRURY-



DRURY-LANE, THURSDAY, *Dec. 4, 1800.*

KING JOHN—*Shakspeare.* THE LYAR—*S. Foote.*

The part of *Young Wilding*, taken from its regular representative, Mr. Powell, and that performer thrust this evening out of the character, to make way for Mr. Bannister, *Junior*, as he is affectedly styled in the bills, though there is no other person of that name at either of the winter theatres. We do not think the piece has profited by the exchange.

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COVENT-GARDEN, THURSDAY, *Dec. 4, 1800.*

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, FRIDAY, *Dec. 5, 1800.*

SHE WOULD, AND SHE WOULD NOT—*Cibber.* BLUE-BEARD—*Colman.*

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*Hippolyta* (for the first time) by Miss Biggs, as the substitute for Mrs. Jordan. The *accouchement* of the latter having now taken place, we may look for her speedy return to the stage.

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COVENT-GARDEN, FRIDAY, *Dec. 5, 1800.*

MACBETH—*Shakspeare.* THE PADLOCK—*Bickerstaffe.*

The part of *Macbeth* by Mr. Cooke, his first appearance in that character. We have already remarked, in our general retrospect of that gentleman's acting, that his performance of this character is,

is, in our opinion, at least, less satisfactory than any other part which he has hitherto sustained. We observe, with the exception of a few occasional sallies, a marked deficiency of force and spirit.

Mrs. Litchfield, as *Lady Macbeth*, (her first appearance, likewise, in that character) obtained much and merited applause. Her performance was distinguished by justness of conception, energy of manner, and a high degree of interest. Of late, she has evinced considerable improvement.

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DRURY-LANE, SATURDAY, Dec. 6, 1800.

DOUGLAS—*J. Home.* THE SULTAN—*Bickerstaffe.*  
ROBINSON CRUSOE—*Byrne.*

A new performer of the name of Sontley made her *debut* this evening, in the part of *Roxalana*, in the entertainment. We readily make every due allowance for the embarrassment almost inseparable from a first essay, and under which embarrassment the candidate of this evening evidently laboured in a superior degree: but granting that indulgence, we must candidly confess, that we looked in vain for any indications of extraordinary talent to justify the reports industriously, but injudiciously circulated of her marvellous excellence and merit. To us there appeared nothing in her manner above the level of humble mediocrity. The major part of the audience seemed to concur in this opinion, which occasioned

casioned her puffing friends and patrons to shift their ground, and we were accordingly told, that the fair candidate had committed an error in judgment by coming forward in a character of such rude and boisterous tenor as *Roxalana*—that her true *forte* was genteel and sentimental comedy—and that in this walk of the drama she closely approximated to the excellence of the late Miss Farrow. In how far these assertions tally with truth and the evidence of facts, we shall shortly have occasion to investigate.

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COVENT-GARDEN, SATURDAY, *Dec. 6, 1800.*

LIFE—*J. Reynolds.* PAUL AND VIRGINIA—*Cobb.*

We had this evening the pleasure of hailing Mr. Incledon's return to his professional duties, from which he has been long withheld by the afflicting hand of illness. Mrs. H. Johnston, being likewise recovered from her *accouchement*, resumed her part, as the representative of *Virginia*.

A short disturbance ensued on the dropping of the curtain, at the close of the comedy, owing to the omission of the *Epilogue*—but the appearance of Munden, with a suitable apology, and, what was of infinitely more effect than any apology, an additional spice of drollery in his delivery of the *Epilogue*, soon restored the reign of order and tranquillity.

DRURY-



DRURY-LANE, MONDAY, *Dec. 8, 1800.*

PIZARRO—*R. B. Sheridan.* THE LYAR—*S. Foote.*

*Rolla* by Mr. Cory, Mr. Kemble being too ill to encounter a part of so much exertion and fatigue. Mr. Cory, independent of comparison, which, on such occasions, cannot easily be prevented from obtruding itself upon the mind, acquits himself, in this arduous character, with considerable address.

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COVENT-GARDEN, MONDAY, *Dec. 8, 1800.*

RICHARD THE THIRD—*Shakspeare.* IL BON-  
DOCANI—*T. Dibdin.*

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DRURY-LANE, TUESDAY, *Dec. 9, 1800.*

SIEGE OF BELGRADE—*Cobb.* WHO'S THE DUPE?  
—*Mrs. Cowley.*

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COVENT-GARDEN, TUESDAY, *Dec. 9, 1800.*

LIFE—*J. Reynolds.* PAUL AND VIRGINIA—  
*Cobb.*

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DRURY-LANE, WEDNESDAY, *Dec. 10, 1800.*

THE SCHOOL FOR SCANDAL—*R. B. Sheridan*—  
OF AGE TO-MORROW.

The performances of this evening by Royal command.

COVENT-GARDEN, WEDNESDAY, *Dec. 10, 1800.*

THE DUENNA—*R. B. Sheridan.* THE FOLLIES  
OF A DAY—*Holcroft.*

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DRURY-LANE, THURSDAY, *Dec. 11, 1800.*

KING JOHN—*Shakspeare.* THE SULTAN—  
*Bickerstaffe.*

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COVENT-GARDEN, THURSDAY, *Dec. 11, 1800.*

OTHELLO—*Shakspeare.* IL BONDOCANI—  
*T. Dibdin.*

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DRURY-LANE, FRIDAY, *Dec. 12, 1800.*

THE CLANDESTINE MARRIAGE—*Colman and  
Garrick.* THE DOCTOR AND APOTHECARY.

The characters of *Thomas, Anna, and Isabella,*  
by Mr. Downton, Mrs. Mountain, and Miss Ste-  
phens, severally, for the first time.

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COVENT-GARDEN, FRIDAY, *Dec. 12, 1800.*

LIFE—*J. Reynolds.* SELIMA AND AZOR—*Sir  
George Collier.*

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DRURY-LANE, SATURDAY, *Dec. 13, 1800.*

ANTONIO; OR, THE SOLDIER'S RETURN—*W.  
Godwin.* THE VIRGIN UNMASK'D—*H. Fielding.*  
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This evening added another to the condemned list of unfortunate dramas brought forward, under the present management. It is not our intention to enter into an analysis of its pretensions. We readily admit, that its premature extinction is, in a great measure, owing to inherent causes, amongst which we rank a want of *stage effect*, and sufficient intricacy of plot. To these we may, perhaps, add the political obloquy attached, (whether justly, or unjustly, we presume not to determine) to the author, whose name, in defiance of every precaution, was *bandied* all over the theatre.

Yet still we must take the liberty of observing, that a more potent reason, than any we have yet specified, contributed to its miscarriage. Unfortunately for the author, the character of *Antonio* bore a strong resemblance, in its principal and leading *traits*, to certain prominent features, in the character of the present manager. The audience, by a natural and involuntary movement of thought, applied the *cold-blooded tyranny of Antonio*, and his unfeeling usurpation over his sister, to certain transactions, which have recently transpired, relative to the interference of the Manager, to thwart the union of a younger branch of his family, with a lady—at least equal to any of the Kemble's in *merit*, and far superior in *goodness*—for whom the Manager is supposed himself to entertain a sentiment of friendship, not perfectly *Pla-*



*tonic!* on which account he is accused of acting the part of the *dog in the manger!*—Passages, not a few, in the play were so strictly analogous to this transaction, that they could not have carried more pointed allusion, had they been written with express reference to the fact. A certain \* letter, or rather let us call it by its proper name, a *Papal bull of excommunication, menacing professional, in addition to family, proscription!!* if *Icilius* dared to marry the woman of his heart—the object of *his love*—the object of his brother's *l\*\*\*!*—struck forcibly upon the public mind.—And when Mrs. Siddons, in the character of *Helena*, gave vent to her anguish, her despair, and wrongs, in a series of treproaches, and

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\* Possibly a copy of this letter, may ere long, be submitted to the public eye. A very spirited article, on this subject, seasoned with true attic salt, but probably too *hot* for the stomach of the Manager, appeared in the *Oracle*, under date of 17th of November last. The satire was not more biting, than strictly just and appropriate. To adopt the significant language of *Hamlet*, every line, was “*wormwood!*”

† The following quotation from *Antonio* will afford the best comment and illustration of the above remarks. After every appeal to the ties of nature, to friendship, and to blood, has proved ineffectual, *Helena* thus addresses her hard-hearted, brutal, unrelenting brother :

—————“ Thou man of iron !  
 Thou’rt not the son of him I call’d my father :  
 Thou, thou art sprung from Pyrenean savages,  
 Born in those horrid scenes that Nature left

Rude

invectives against her brother, on account of his cruel and sacrilegious interference to sever two hearts, whom love had closely united—a general sentiment of indignation—not expressed in *whisper*, but *loudly*, and *imperiously* proclaimed (as a *relation* of the Manager can testify, if called upon, spread from box to box, hurling defiance and abhorrence at the *scenic antitype*! In proportion as the tyranny of *Antonio* more conspicuously displayed itself, in the same proportions) did the indications of public wrath increase, swelling and gathering to a perfect storm. 'Twas no longer the *ideal*, but the *practical Antonio* that excited

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Rude from the hand of Chaos—cradled with  
Wild winds, and hush'd to thy first slumbers by  
The roaring ocean."—

———" Thou dissertating pedant!  
Who think'st to chain the fallies of the heart;  
And seek'st to change the warm *realities*  
Of this fair globe into a *scenic show*  
Of empty motions—*figures*, without *souls*.  
How I despise thee!—how I laugh to scorn  
Thy lordly wisdom!——"

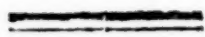
" Love, sympathy, endearments mutual,  
Community of thoughts, of wish, of sentiment,  
Have each day closer drawn the band, and yet  
More close.—Didst ever hear those themes?  
No, in good footh!——"

" 'Gainst *human* feelings thy proud heart is *steel'd*!"

ANTONIO, Act IV. Scene II.

excited execration. In vain did the actor raise his voice—in vain he essayed every varied art to dissipate reflection, and call off attention from *reality*, to *fiction*—the uproar raged with unabated fury, and scarcely a sentence he uttered could be distinctly heard. Such, to the honour of the national character, such is the participation, which a British audience takes in the wrongs of those, by whose exertions and talents they are in the habit of being entertained.—'Tis needless to add, that, under such circumstances, the play was of necessity withdrawn.

The Farce introduced a second time to public notice, in the character of *Lucy*, the young lady (Mrs. Carter) who made her *debut*, on a former night, in the part of Miss *Hoyden*, in the *Trip to Scarborough*. She displayed a rich fund of humour, sprightliness and whim, and was honoured with unanimous applause, which carries the greater weight with it, and bears the more incontestible evidence to her merit, as she had *not a single order in the house*, and, of course, could not be indebted to the partiality of friends for the reception she experienced.



COVENT-GARDEN, SATURDAY, *Dec. 13, 1800.*

MACBETH—*Shakspeare.* DAPHNE AND AMINTOR  
—*Bickerstaffe.* DESERTER OF NAPLES.

DRURY-



DRURY-LANE, MONDAY, *Dec. 15, 1800.*

PIZARRO—*R. B. Sheridan.* DOCTOR AND APOTHECARY.

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COVENT-GARDEN, MONDAY, *Dec. 15, 1800.*

RICHARD THE THIRD—*Shakspeare.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, TUESDAY, *Dec. 16, 1800.*

BEGGAR'S OPERA—*Gay.* QUARTER OF AN HOUR BEFORE DINNER—*Colman.* ROBINSON CRUSOE—*Byrne.*

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COVENT-GARDEN, TUESDAY, *Dec. 16, 1800.*

LIFE—*J. Reynolds.* PAUL AND VIRGINIA—*Cobb.*

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DRURY-LANE, WEDNESDAY, *Dec. 17, 1800.*

THE CASTLE SPECTRE—*M. G. Lewis.* HIGH LIFE BELOW STAIRS—*Garrick.*

The part of *Angela*, by Mrs. Yates.

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COVENT-GARDEN, WEDNESDAY, *Dec. 17, 1800.*

EVERY MAN IN HIS HUMOUR—*Ben. Jonson.*

ST. DAVID'S DAY—*T. Dibdin.*

The pleasant and eccentric comedy of *Every Man in his Humour*, revived this evening with much and  
merited

merited success, added another to the list of new characters which Mr. Cooke has sustained since his *debut* at this theatre, and in which, it is but justice to add, he displayed his talents to most conspicuous advantage, as the representative of *Kitely*. We have already, in summing up our general estimate of this performer's claims, given it as our opinion, that the comic walk is his legitimate line and sphere of action, and that his personation of comic characters boasts a decided superiority over his tragic efforts. This verdict receives considerable weight and sanction from the experience of this evening. In depicting the restless starts and sallies of the soul, under the influence of the green-eyed monster jealousy, he marked every varied working of the mind, every abrupt transition of passion, with most felicitous accuracy, and energetic glow. But the scene in which, struggling with the apprehension of danger, and the shame of avowing that apprehension, he attempts to disclose, yet at the same time fears to betray, his jealous humour to his confidential servant *Cash*, is justly entitled to superior commendation. Here his powers found ample scope for exertion, and deservedly called forth tumultuous bursts of applause.

Next in merit and in praise, we may justly rank Munden's personation of the diversified and Proteus-like character of *Brainworm*. Knight, as *Master Stephen*, and Simmons, as *Master Matthew*, severally

severally sustained their parts with much humour and comic force, but in a style bordering too much upon the *outrè*. Fawcett's *Captain Bobadil* was highly divertifying, though occasionally of too coarse and grotesque a cast. Nor ought Waddy's performance of the character of *Downright*, a character well suited to his personal appearance, his habits, and general manner of acting, to pass unnoticed—it furnished a theme, which not frequently occurs, of favourable mention. Mr. Emery likewise acquitted himself with much ability, as the representative of *Justice Clement*; indeed, we may, to speak in general terms, add, that the play was altogether not unaptly cast, as will appear from the following specification of the

### DRAMATIS PERSONÆ.

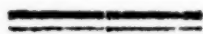
<i>Kitely</i>	.	.	.	.	Mr. Cooke,
<i>Old Knowell</i>	.	.	.	.	Mr. Murray,
<i>Justice Clement</i>	.	.	.	.	Mr. Emery,
<i>Master Stephen</i>	.	.	.	.	Mr. Knight,
<i>Brainworm</i>	.	.	.	.	Mr. Munden,
<i>Young Knowell</i>	.	.	.	.	Mr. Brunton,
<i>Wellbred</i>	.	.	.	.	Mr. H. Johnston,
<i>Master Matthew</i>	.	.	.	.	Mr. Simmons,
<i>Cash</i>	.	.	.	.	Mr. Farley,
<i>Downright</i>	.	.	.	.	Mr. Waddy,
<i>Capt. Bobadil</i>	.	.	.	.	Mr. Fawcett,
VOL. IV.			E		<i>Formal</i>



<i>Formal</i>	.	.	.	Mr. Atkins,
<i>Cob</i>	.	.	.	Mr. Thompson,
<i>Bridget</i>	.	.	.	Mrs. St. Ledger,
<i>Tib</i>	.	.	.	Mrs. Powell,
<i>Mrs. Kitely</i>	.	.	.	Miss Chapman.

Mr. Cooke delivered the Prologue spoken on its original revival. The characters were severally dressed in the habits of the time at the period when the action is supposed to have taken place, and the rest of the scenic appendages were got up with a due regard to antient manners and *costume*, with the exception of a *mark*, or *policy of insurance*, on *Knowell's* house, the propriety of which we are inclined to call in question, as we are in doubt whether offices of insurance existed at the time when this comedy was written.

The performance went off with great applause, and the play has since been frequently repeated, with increasing approbation.



DRURY-LANE, THURSDAY, Dec. 18, 1800.

JANE SHORE—*N. Rowe*. BLUE BEARD—*Colman*.

The part of *Gloucester*, by Mr. Raymond, Mr. Kemble being indisposed. In the entertainment, Mrs. Mountain sustained the part of *Fatima*, vice Mrs. Crouch, for the first time, and with superior ability.

COVENT-

COVENT-GARDEN, THURSDAY, *Dec. 18, 1800.*

MACBETH—*Shakspeare.* SELIMA AND AZOR.—  
Sir G. Collier.

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DRURY-LANE, FRIDAY, *Dec. 19, 1800.*

BELLES STRATAGEM—Mrs. Cowley. HALF AN  
HOUR AFTER SUPPER.—ROBINSON CRUSOE—  
*Byrne.*

The part of *Hardy*, by Mr. Dowton for the first  
time.

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COVENT-GARDEN, FRIDAY, *Dec. 19, 1800.*

LIFE—*J. Reynolds.* IL BONDOCANI—*T. Dibdin.*

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DRURY-LANE, SATURDAY, *Dec. 20, 1800.*

KING JOHN—*Shakspeare.* OF AGE TO-MORROW.

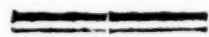
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COVENT-GARDEN, SATURDAY, *Dec. 20, 1800.*

OTHELLO—*Shakspeare.* IL BONDOCANI—*T. Dibdin.*

A new *Othello* made his *debut* this evening on the  
Covent Garden boards, in the person of a medi-  
cal gentleman, of the name of Moisey ; but we  
cannot congratulate him on the success of his ad-  
venture. Possessing, as he appears to do, a voice  
totally inadequate to the compass of a theatre, we  
cannot but arraign his judgment, in choosing, for

his first appearance, a part, in which his natural deficiency of powers must of necessity be rendered doubly glaring and unpropitious, by the contrast it exhibits to the boisterous impetuosity of Mr. Pope. That this latter performer greatly overacts the part, and frequently diverges to the very extremity of *rant*, we readily concede—but even this error, culpable as it is, is certainly the least offensive of the two alternatives. An audience will tolerate an *exaggerated* and *over charged*, in preference to a *tame* and *unimpressive* performance. The wild starts and bursts of passion, which, under the influence of the jealous demon, convulse *Othello's* breast, require correspondent force of delivery—correspondent exertion and energy of tone—essentials, in which the candidate of this evening appears to be most lamentably deficient. A strong party of friends attended on the occasion, and made strong efforts to second and *bolster-up* their favourite; but their zeal unhappily outran their judgment, and their very plaudits, being unseasonably and indiscriminately bestowed, only served to aggravate the tide of opposition, and ultimately drew down stronger marks of censure and disapprobation.



DRURY-LANE, MONDAY, Dec. 22, 1800.

THE STRANGER—*Altered from Kotzebue.* HAR-  
 LEQUIN AMULET — (*Author's name* LEGION,  
 “ *for*



“*for they are many*”—comprizing the entire catalogue of machinists, scene-painters, dancers, tumblers, buffoons, &c.—in the service of the theatre.)

In deference to annual custom, a new pantomime was this evening produced at both theatres. We have frequently had occasion to observe, that even a pantomime requires some degree of intellect and brain, in the parties concerned in getting it up, if it be intended to afford delight to a spectator capable of *rational* enjoyment. Bustle, pageantry, and show come within the compass of a scene-shifter—yet these, we are constrained to say, constitute the sole recommendations, which the new pantomime at Drury-Lane possesses. From the vaunted refinements, and classical taste of the present Manager, we were led to look for higher sources of gratification.

The *motley* hero of the piece finds, it must be acknowledged, an able representative in Mr. Byrne. In point of graceful agility this dancer certainly claims the first rank among our *skip jacks* of *indigenous* growth. But sorry are we to add—and we speak it with *marked significance*—sorry are we to add, that his merit is entirely confined, in the most literal acceptation of the phrase, to his *heels*. Much as we have recently censured the present Manager, on the score of pitiless apathy, and obduracy of heart, 'tis with peculiar pleasure we embrace this opportunity

opportunity of giving him *credit* for some degree—however limited and transitory—of feeling and commiseration. His interference in behalf of an *\*injured* female

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\* A COUNTERPART, FROM *ACTUAL LIFE*, TO THE STORY OF "HENRY AND ELIZA," IN *DRAMATIC LIFE*, AS SET FORTH IN MR. REYNOLDS'S NEW COMEDY.

"It is now some years ago, since a certain female, deserted by the man to whom she had sacrificed her dearest hopes, and by that traitor exposed to penury and distress, obtained a situation at Drury-Lane Theatre, through the mediation of the late Mr. J. Palmer. Though at the period alluded to a perfect novice, she was enlisted among the *Corps de Ballet*; and, by the uniform tenor of her conduct, acquired the good-will of her associates, and of the theatre in general.

"After a temporary sojourn in *foreign* climates, the culprit returned from *transportation*, flattering himself with the hopes that his delinquency was forgotten, and that he should find it an easy task to procure an engagement at any theatre, to which he might condescend to apply. He made the attempt, but found himself most cruelly mistaken—the doors of every regular theatre were shut against him. A second time was he compelled to cross the water, and *kick his heels at a hopping-shop*, where horses, and other *confederate brutes*, display their gambols, and evince how utterly devoid of brain may be the *animal* who gains applause by *ape and monkey-tricks*! On the accession of the new Manager, a more favourable prospect opened to his view—his edict of *proscription* was *annulled*, and the bond of *theatrical interdiction* cancelled! But mark the consequence! Instead of profiting from experience—instead of endeavouring to atone, as far as atonement was practicable, for *past guilt*, by *future good conduct*--he returns, 'like the dog to his vomit--

female does him credit, and we experience much pleasure in recording it. Human kindness, to speak in the language of Holy Writ, is indeed a quality

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vomit---like the sow that was cleansed (or rather *supposed to be cleansed*) to wallowing in the mire!"

"Scarcely had he set foot on the boards, before he essayed the most nefarious arts to effect the discharge, and consequent ruin, of the person whose happiness he had already blasted, whose peace of mind he had for ever destroyed. But here the Manager, to his honour, interposed a salutary check. Nay, humanity prompted him to still more active services. Apprized, that the poor woman, in addition to the outrage offered to her feelings, had to struggle with pecuniary hardships, and that she had a young family to support from the small pittance she derived from the theatre, he gave her permission to introduce one of her infants into the *Ballet* then in rehearsal, counselling her, at the same time, (with a view of avoiding, as much as possible, every pretext for altercation) to bring it forward under a *fictitious name*.

"The infant accordingly made its appearance---but a *Fiend* knew it! Heedless of decency---lost to all sense of shame---deaf to the voice of Nature!---and alien to the ties of blood!---the culprit repulsed his own offspring---loading the miserable, wretched, agonized parent with epithets of abuse, too coarse and opprobrious here to repeat, in the presence of a numerous company. The persecuted mother threw herself on the mercy of the Manager, who promised her his protection---and gave the delinquent a reprimand, which, had he been capable of feeling, must have overwhelmed him with confusion. But though the Manager exerted his good offices to the utmost in behalf of the afflicted mother, the restoration of the child was found an object altogether impracticable, and incompatible with the harmony of the theatre.

"Instances,



quality which “covereth a multitude of sins!” Haply, it may excite astonishment, as well in the breast of the Manager, as in the guilty bosom of the culprit, that we should be so intimately acquainted with the *secret* history of the Green Room—but we take the liberty of apprising him, that, *Argus-like*, we have a hundred eyes upon the watch, and that nothing worthy of notice passes behind the scenes, of which we do not take immediate cognizance—from the *defiance* of R——, to the *iron-pity* of Mrs. S—dd—s, as evinced towards  
*poor*

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“Instances, and---to the disgrace of human nature---instances too numerous, have occurred, in which a reckless libertine, after bringing a wretched object into existence, neglects to provide for its support. But, after abandoning his offspring to want, to penury, and distress, to take an active part in preventing even the deserted mother from affording that assistance which he himself withholds---this is a refinement in cruelty, of which, for the honour of the species, we hope there are but few examples. The wretched victim of his guilt has sustained the most serious injury to her health, from his perfidious conduct, being subject to frequent and violent hysteric fits. Yet, would it be believed, that the first instance of illness which occurred, since the delinquent’s return, he strained every nerve to accomplish her ejection; and, but for the manly resistance of the Manager, would have probably succeeded in his infernal attempt?”

“Such is the character of a man who nightly receives the meed of public applause, and who, if not timely checked in his infamy, threatens to destroy the *life*, as he has already done the *peace*, of the miserable object of his seduction!”

NATHAN TO DAVID.

*poor C*——, as she affects to style him, because, forsooth, he cannot be persuaded to act the part of a *cat's-paw* to the above illustrious lady, and to lay a *false emphasis* on the word "*peace*," in order to enhance the contrast of her reply, "*War! war!*" In strains of panegyric most sublime, shall future historians record her amazing condescension, in effacing with her own fair hands, her own white handkerchief, and her *own sweet spittle*, a good natured *caricature* of this *poor* gentleman from the walls of the Green Room!

Miss B. Menage personated *Columbine*, and with tolerable success.

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COVENT-GARDEN, MONDAY, Dec. 22, 1800.

JANE SHORE—*N. Rowe*. HARLEQUIN'S TOUR  
—*T. Dibdin, &c.*

*Gloucester*, by Mr. Betterton—*Shore*, by Mr. Murray—and *Alicia*, by Mrs. Litchfield, being severally their first appearance in those characters.

The new pantomime which succeeded the tragedy, is, in point of fancy and vigorous imagination, as deficient as its sister-production at Drury-Lane. But the scenery is exquisitely beautiful, exhibiting accurate and spirited views of several of the principal places of public resort, among which the following are pre-eminently entitled to notice, viz.

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*Margate*

*Margate Pier*—Richards.

*Turnbridge Wells*—Phillips.

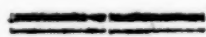
*Scarborough* (with a vessel under sail) Phillips.

*Ulswater Lake* (one of the finest scenes the stage can boast) Richards.

*Weymouth*—Phillips.

To these we may add, a *Forest Scene*—by Richards, from the pantomime of the *Volcano* represented last season.

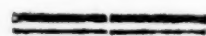
*Harlequin*, by Bologna, jun. and *Columbine*, by Mrs. Mills, who displayed much agility and attitudinarian grace. The songs are not distinguished by any peculiar excellence.



DRURY-LANE, TUESDAY, *Dec. 23, 1800.*

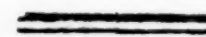
MARY QUEEN OF SCOTS—*Hon. John St. John.*

HARLEQUIN AMULET.



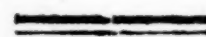
COVENT-GARDEN, THURSDAY, *Dec. 23, 1800.*

EVERY MAN IN HIS HUMOUR—*B. Johnson.* HARLEQUIN'S TOUR.



DRURY-LANE, FRIDAY, *Dec. 26, 1800.*

GEORGE BARNWELL — *G. Lillo.* HARLEQUIN AMULET.



COVENT-GARDEN, FRIDAY, *Dec. 26, 1800.*

LIFE—*J. Reynolds.* HARLEQUIN'S TOUR.

DRURY-



DRURY-LANE, SATURDAY, *Dec. 27, 1800.*  
 SHE WOULD, AND SHE WOULD NOT—*C. Cibber.* HARLEQUIN AMULET.

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COVENT-GARDEN, SATURDAY, *Dec. 27, 1800.*  
 THE DRAMATIST—*J. Reynolds.* HARLEQUIN'S  
 TOUR.

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DRURY-LANE, MONDAY, *Dec. 29, 1800.*  
 HAMLET—*Shakspeare.* HARLEQUIN AMULET.

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COVENT-GARDEN, MONDAY, *Dec. 29, 1800.*  
 RICHARD THE THIRD—*Shakspeare.* HARLE-  
 QUIN'S TOUR.

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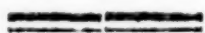
DRURY-LANE, TUESDAY *Dec. 30, 1800.*  
 KING JOHN—*Shakspeare.* HARLEQUIN  
 AMULET.

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COVENT-GARDEN, TUESDAY, *Dec. 30, 1800.*  
 SPEED THE PLOUGH—*Morton.* HARLEQUIN'S  
 TOUR.

The part of *Sir Abel*, by Mr. Simmonds, (his  
 first appearance in that character) *vice* Mr. Mun-  
 den.

den, Though not equal to the original representative, he acquits himself as an able substitute.



DRURY-LANE, THURSDAY, *Dec. 31, 1800.*

THE WEST INDIAN—*R. Cumberland.* HAR-  
LEQUIN AMULET.

After lying dormant for the long space of eight years, the excellent Comedy of the *West Indian* was this Evening *revived* at Drury-Lane—but so indifferently were the leading characters *cast*, that the play excited but a very subordinate degree of interest, and has not been repeated since. The following is a specification of the allotment of the parts.

<i>Stockwell</i>	.	.	.	.	Mr. Powell.
<i>Belcour</i>	.	.	.	.	Mr. C. Kemble,
<i>Major O'Flaherty</i>	.	.	.	.	Mr. Caulfield,
<i>Captain Dudley</i>	.	.	.	.	Mr. Packer,
<i>Charles Dudley</i>	.	.	.	.	Mr. De Camp,
<i>Varland</i>	.	.	.	.	Mr. Suett,
<i>Fulmer</i>	.	.	.	.	Mr. Waldron,
<i>Lady Rusport</i>	.	.	.	.	Mrs. Sparks
<i>Charlotte Rusport</i>	.	.	.	.	Miss Biggs,
<i>Louisa Dudley</i>	.	.	.	.	Mrs. Sontley,
<i>Mrs. Fulmer</i>	.	.	.	.	Miss Tidswell,
<i>Lucy</i>	.	.	.	.	Mrs. Chippendale,
<i>Housekeeper</i>	.	.	.	.	Mrs. Coates.

To begin with the hero of the piece, *Belcour* met with a very indifferent, not to say unqualified  
repre-

representative, in the person of C. Kemble. This gentleman now obtrudes himself into every principal character, which his brother does not think it advisable to sustain himself. In personating the wild, eccentric and impetuous *West Indian*, he mistakes restlessness for vivacity—tumult for gaiety—and hurries up and down the stage with the disordered pace of a madman, affording no unapt semblance of a *dog in a fair*, or a *dancing bear, undergoing the first preparatory drill of his future tactics amidst red hot iron bars!* As a *burlesque* of the part, his performance may lay claim to some merit.

But the vaunted *phœnix*, the *second Miss Farren*, of the stage, affords a still greater scope for animadversion. Her performance of *Louisa Dudley* can only be equalled in insipidity and dulness by the *tame, inanimate* acting of Mr. De Camp, in the part of *Charles Dudley*. Neither of these two performers appeared to take the slightest interest in the scene, but went through their respective parts with the mechanical drawl of a school-boy, till it became a moot point which were most inclinable to *doze*—the audience, or themselves! *Charlotte Rusport*, in the hands of Miss Biggs, happily afforded some relief, some contrast to the sombre cast of the representation—and even Miss Tidswell, as the proxy of *Mrs. Fulmer*, put in her claim to *comparative* merit. Suett gave a humorous, but rather too grotesque delineation of *Varland*—



*Varland*—and Caulfield's *O'Flaherty* savoured too much of the *mongrel* breed, being neither Irish nor English. As far as the part admits, Mr. Powell infused a due degree of interest and feeling into the character of *Stockwell*. Mrs. Sparks's *Lady Rusport* is likewise entitled to favourable mention: but, on the whole, we never saw a play of so much inherent worth so miserably mangled, mutilated, and disfigured, by the incompetency of the leading *Dramatis Personæ*.

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COVENT-GARDEN, WEDNESDAY, *Dec.* 13, 1800.

EVERY MAN IN HIS HUMOUR—*Ben. Jonson*.

HARLEQUIN'S TOUR.

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*Commencement of the Nineteenth Century.*

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DRURY-LANE, THURSDAY, *Jan.* 1, 1801.

PIZARRO—*R. B. Sheridan*. THE MOCK DOCTOR—*H. Fielding*.

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COVENT-GARDEN, THURSDAY, *Jan.* 1, 1801.

LIFE—*J. Reynolds*. HARLEQUIN'S TOUR.

DRURY-

DRURY-LANE, FRIDAY, *Jan. 2, 1801.*

THE JEW—*R. Cumberland.* HARLEQUIN AMULET.

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COVENT-GARDEN, FRIDAY, *Jan. 2, 1801.*

MERCHANT OF VENICE—*Shakspeare.* HARLEQUIN'S TOUR.

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DRURY-LANE, SATURDAY, *Jan. 3, 1801.*

KING LEAR—*Shakspeare.* HARLEQUIN AMULET.

A detailed account of this play in our next—the pressure of matter, added to our wish to recover lost ground, and bring down our report as nearly as possible to the current month, laying us under the necessity of postponing our *analysis* for the present.

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COVENT-GARDEN, SATURDAY, *Jan. 3, 1801.*

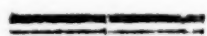
SCHOOL FOR PREJUDICE—*T. Dibdin.* HARLEQUIN'S TOUR.

The *School for Prejudice*, performed this evening, for the first time, under that title, cannot legitimately lay claim to the title of a new play, being little more than an enlargement of the comedy of *Liberal Opinions*, produced last season, and now extended from a three to a five-act. Of its general character, as well as of the plot and fable, we have already given a sufficient account in the *Second Volume* of this Work, pages 172 and 186.

Nor

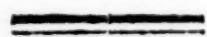
Nor has any material change<sup>n</sup> taken place, in the *cast* of the *Dramatis Personæ*, excepting that Miss Sims sustains the character of *Jenny*, originally represented by Miss Mills, who does not appear to be engaged this season. A new character is likewise added, consisting of an over-reaching and fraudulent publican, who having acquired a fortune in business, turns land-holder, and distresses his tenants, but in the end receives *measure for measure*! This character was not un-ably personated by Mr. Davenport.

The acting richly merits all the commendation we bestowed upon it, on its first production, under its original form. To enlarge upon this theme would only lead to repetition. Mr. Farley delivered a Prologue, which as usual, was a mere *captatio benivolentiæ*. The Epilogue was spoken by Miss Mills.



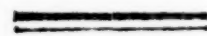
DRURY-LANE, MONDAY, *Jan. 5, 1801.*

PIZARRO—*R. B. Sheridan.* THE LIAR—*S. Foote.*



COVENT-GARDEN, MONDAY, *Jan. 5, 1801.*

RICHARD THE THIRD—*Shakspeare.* HARLE-  
QUIN'S TOUR.



DRURY-LANE, TUESDAY, *Jan. 6, 1801.*

INCLE AND YARICO—*Colman.* HARLEQUIN  
AMULET.

COVENT-



## FASHIONABLES.

## The OPERA, KING'S THEATRE, HAY-MARKET.

This magnificent theatre opened for the season, on Saturday, Jan. 3, with the serious Opera of *Alceste*, substituted in the room of *La Pastorella Nobile*, in consequence of the indisposition of Madame *Bolla*, Madame *Banti*, made her re-appearance this evening, having returned from her Gallic expedition, and was welcomed with loud applause. After the Opera succeeded a new Ballet, composed by M. d'Egville, entitled *Pigmalion*, with an Episode, called *l'Anniversari des Noces de Flore et Zephyre*, the leading feature of which appears to be taken from an allegorical painting of *Zephyr* and *Aurora*, exhibited in the Annual Exhibition of the Royal Academy in 1799. The scene opens with the dawn of morning, the light gradually increasing, till it blazes into meridian splendour. During this interval, *Laborie*, the winged *Zephyr*, assays his utmost powers to captivate the heart of *Flora*, personated by Madame *Parisot*, in which attempt he at length succeeds. In this scene the attitudinarian grace displayed by *Parisot*, in her *pas seul*, was peculiarly admired. The remaining part of this composition evinced much elegance of fancy, combined with classical taste, exhibiting a sculptor's room, in which *Didelot* personates the artist. The *Goddess of Truth* appears to him, reclining in

an attitude of peculiar grace, on a broken pillar. The artist's mind is filled and inspired with a comprehensive sense of the beauty of Truth, he falls to work, and immediately a likeness arises beneath his chissel. Astonished with the production of his own art, he falls in love with the statue, which at length becomes animated and returns his passion. This part of the story affords full and ample scope for the powers of *Hilligsberg*, *Parisot*, *Didelot*, and *Laborie*. The music is distinguished by taste and harmonious grace.

Several striking and judicious alterations have taken place, as well in the *exterior*, as in the *interior* of the building. The entrance to the pite is rendered more elegant and commodious. The fronts of the boxes are painted in compartments—a blue ground, with broad gold frames. The several tiers are distinguished from each other, by a difference in the ornaments, in the centre of the compartments. In the second tier, these ornaments consist of Neptunes, Nereids, Tritons, Mermaids, Dolphins, Sea Horses, &c. On the third tier the ornaments exhibit festoons, and wreaths of flowers sustained by Cherubs; Leopards, Lions, Grifins, &c. are the supporters of the fourth. The fronts of the fifth tier nearly correspond with those of the third.

The dome presents a sky, in which the flame-colour predominates. The *coup d'oeil* of the whole is rich,



rich and magnificent, considerably surpassing the appearance of the house last season.

It is our intention, in future, to enter more minutely into the performances at the Opera. At present, we are under the necessity of confining our report to a specification of the different pieces presented each night.

Tuesday, Jan. 5, *Alceste* ; *Pigmalion*.

Saturday, Jan. 10, *Il Capriccio Dramatico* ; *La Villane Geloise Villane* ; *Pigmalion*.

Tuesday, Jan. 13, *Il Capriccio Dramatico* ; *La Geloise* ; *Pigmalion*.

Saturday, Jan. 17, *Alceste*, *Pigmalion*.

Tuesday, Jan. 20, *Il Consiglio Imprudente* ; *Pigmalion*.

Saturday, Jan. 24, *Il Consiglio Imprudente* ; *Pigmalion*.

Tuesday, Jan. 27, *Il Consiglio Imprudente* ; *Pigmalion*.

Miss LASCELLES, of Covent-Garden Theatre, is said to be on the eve of marriage, with a wealthy jeweller, in the vicinity of Soho.

Mr. FAWCETT, the getter-up of *Obi*, at the Hay-Market, last season, has a *Ballet of action* in preparation for Covent-Garden. Mr. DAVEY, of Exeter, the gentleman who furnished the music for Mr. HOLMAN's late Opera, *What a Blunder*, is mentioned as the composer.

Mr. COLMAN's forthcoming Comedy at Covent-Garden,



Garden, is entitled the *Poor Gentleman*. It has already been read in the Green-Room, and is now under rehearsal..

M. G. LEWIS, Esq. M. P. has an Opera forthcoming at Drury-Lane, Mr. KELLY furnishes the music.

Mr. MORLAND, a gentleman who has evinced powers of no ordinary stamp, by his performances at the private theatre in Berwick-street, is shortly to make his *debut* at Covent-Garden. Report speaks highly, but not more highly than we have reason to believe accords with truth and justice, of this gentleman's professional merit.

Mr, J. WILLIAMS, better known by the name of ANTHONY PASQUIN, has resumed his literary career, and is now employed upon a work illustrative of the progress of civilization, and the present state of society in North America. The author having resided a considerable time in that country, much may be expected from his opportunities of correct and *local* information.

Large silk shawls, cmbroidered with the English rose, the Scotch thistle, and the Irish shamrock, are now the *ton*, under the denomination of *union shawls*, in compliment to the grand political event, which ushered in the nineteenth century.

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The Letter from the *Chapter Coffee-House*, has been made the subject of *private* communication, which, we trust will supersede the necessity of *public* discussion.

\* \* \* In consequence of an accident, the *Index* to Vol. III. is unavoidably postponed to next month, when, and every succeeding Number, an *extra* half-sheet will be given.